

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, DECEMBER 6, 1873.

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**CRYSTAL PALACE.**—This Day (SATURDAY) December 6th. Tenth SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. This being the Anniversary of the death of Mozart, the music will be chiefly selected from his works. Overture to "La Vitanella Rapita" (1779); Canzonetta, "Quando Miro"; Pianoforte Concerto in E flat (1785); Aria from "Zaida" (first time); Symphony in G minor (1785); Aria, "Robert toi que j'aime" (Meyerbeer); pianoforte solos; songs (a), "All Niekilkei im Traume" (Schumann); (b), "Neue Liebe" (Mendelssohn); and Overture di Ballo (Sullivan). Mdlle. Eugenia St. Alba and Miss Sterling; Solo Pianoforte, Miss Agnes Zimmermann. Full Orchestra. Conductor—MR. MANNS. Reserved stalls, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

**LONDON BALLAD CONCERTS, ST. JAMES'S HALL.**  
—WEDNESDAY next, at Eight—Miss Edith Wynne, Miss Poyntz, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, Mr. Pratt, and Mr. Santley. Violin—M. Sauret. Pianoforte—Madame Carreno. The London Vocal Union, under the direction of Mr. Frederick Walker. Conductors—Mr. J. L. Hatton and Mr. Meyer Lutz. Stalls, 6s. (Family Tickets for Four, 21s.); Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets to be had of Austin, St. James's Hall; the usual Music-sellers; and Boosey & Co., Holles Street.

**MISS EDITH WYNNE and MADAME PATEY at the BALLAD CONCERT, WEDNESDAY NEXT.**

**MR. SIMS REEVES and MR. SANTLEY at the BALLAD CONCERT, WEDNESDAY NEXT.**

**DR. HANS VON BULOW** will give his LAST PIANOFORTE RECITAL, at ST. JAMES'S HALL, on WEDNESDAY Afternoon next, December 10th, at Three o'clock precisely. The programme will include Beethoven's Sonata in E flat (Op. 27), and 32 Variations in C minor (Op. 36); Schubert's Grand Sonata in A major; and Selections from the Works of Chopin, Liszt, Brahms, and Rheinberger. Sofa Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street; Mr. Mitchell, 33, Old Bond Street; Messrs. Keith, Prosser & Co., 48, Cheapside; Mr. Hays, 4, Royal Exchange Buildings; Mr. George Dolby, 52, New Bond Street; at Austin's Ticket Office, St. James's Hall, Piccadilly; and of Messrs. Chappell & Co., 50, New Bond Street.

**MRS. JOHN MACFARREN'S VOCAL and INSTRUMENTAL CONCERT, at IPSWICH, on TUESDAY, December 9.** Vocalists—Miss Jessie Royd, Mdlle. Helene Arnim, Mr. Dudley Thomas, and Signor Caravoglia. Pianoforte—Mrs. John Macfarren. Part 1.—Quartet, "Un di se ben" (Verdi); "Moonlight" Sonata (Beethoven); Song, "Pray, child, pray" ("Outward Bound") (G. A. Macfarren); Romance, "Alice, where art thou?" (Ascher); Air, "Should he upbraid" (Sir H. Bishop); Caprice, "The Pearl of Erin" (E. M. Macfarren); Aria, "Largo al factotum" (Rossini); Trio, "I'm not the Queen" (Balfé). Part 2.—Invitation à la Valse (Weber); Serenata, "Dormi pur" (Scuderi); Ballad, "Kathleen Mavourneen" (Crouch); Song, "The Bay of Biscay" (Davy); Descriptive piece, "Le Torrent" (Lombardo); Ballad, "Somebody" (G. A. Macfarren); Tarentella, "La Danza" (Rossini); Duet, "Over the Hawthorn hedge" (Glover). Applications for vacant dates to be addressed to Mrs. John Macfarren, 5, Albert Street, Gloucester Gate, N.W.

"ALICE, WHERE ART THOU?"

**MR. DUDLEY THOMAS** will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" on TUESDAY next, Dec. 9th, at Mrs. John Macfarren's grand Concert at Ipswich.

"MID THE SCENTED CLOVER."

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The NEXT PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY morning next, the 9th inst., at Two o'clock, when will be performed Beethoven's Mass in C; Finale, Act 1, "Don Giovanni"; Mendelssohn's "Hear my prayer," and other important works. Conductor—Mr. Walter Macfarren.

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## A NEW ORCHESTRAL SYMPHONY.

At the Crystal Palace, on the 22nd ult., was produced a new orchestral symphony, in G minor, by Sir Julius Benedict. New symphonies are not uncommon; for, although these days are sometimes called barren days, they actually yield a good deal of musical fruit of various sorts. But there are symphonies and symphonies. One, for example, is the work of a man who, breaking loose from the bonds of established form, tries to be a law unto himself, and produces an article of more than doubtful value because incomprehensible. Another comes from a youthful and inexperienced hand, forcibly illustrating the truth that vaulting ambition sometimes o'erleaps itself, and reaches the ground, sadder, if not wiser. Another represents dull, plodding mediocrity, which, ignorant of its own weakness, goes on complacently endeavouring to reach the heights of art, and persuading itself that some progress is really made. Sir Julius Benedict's work belongs to none of these categories. The composer is not an innovator, because he knows how to walk successfully in the paths of the great masters who have preceded him. He is not a young man just putting forth his powers, but a veteran who has well borne the burden and heat of a long day. And he is no mediocrity; being, instead thereof, a man distinguished in many departments of his art, and known everywhere as one of its greatest ornaments. The production of an orchestral symphony from such a source is an event of no common interest, and hardly will an apology be needed for our noticing it in the most prominent manner. That the *début* of the work was generally regarded in this light appeared from the crowd that filled the Crystal Palace Concert-room, and from the gathering together of scores of musical celebrities, who congregated only on great occasions. The audience, indeed, was itself one of the greatest compliments that a composer ever received. It bespoke universal interest in his work, and universal interest in himself.

The symphony is Sir Julius Benedict's first work of the kind, and in reference to this fact, "G." made some excellent remarks which, so much are they to the purpose, we cannot refrain from quoting. Says the admirable Crystal Palace analyst:—"But there is one class of music in which the composer of *St. Peter* and the *Lily of Killarney* has not until this moment shown his powers, at any rate, in public, and that is the highest of all—the orchestral symphony. He has at last broken this spell, and has produced the work which is now before us; and the public will to-day be in a position to judge how great a loss they have sustained during all these years. We feel almost disposed to complain—if it were possible to complain of one so good and amiable—that Sir Julius has deprived us for so long of such a very great pleasure. But we may justly lament the cruel claims of English society, which presses upon artists with peculiar force, and makes serious composition impossible for any one whose nerves are not iron, or who has not the happy art of seizing every chance quarter of an hour he may be able to save from the hurry of teaching, or concert-going, or dining out, or other useless duties and exactions of society. At any rate, this is Sir Julius Benedict's first symphony; we are sure that all who hear will join with us in the earnest, cordial hope that it may not be his last." All will join, we feel sure, in the hearty sympathy of "G."s sympathetic words, and will appreciate the *quasi*-apology made for Sir Julius's tardiness in symphony writing. We, however, are disposed to lay the account of that tardiness, not so much to the want of time, as to the diffidence which always accompanies real ability. "Fools rush in where angels fear to tread," and while all sorts and conditions of mediocrity have been rushing at the orchestral symphony Sir Julius has held back. He may not have had—and we now see that he had not—any cause to fear, but the course he adopted was one not likely to diminish the respect and esteem in which he is held. In any case, the entire musical world will rejoice now that self-distrust has been overcome, and art is made richer by a work which, in all likelihood, is but the first of a series. The symphony in G minor was not hurriedly composed. As a rule, great works written by professors who lead busy lives are produced under pressure, and bear evidence of the circumstances attending their origin. Here we have an exception to the rule. Sir Julius began the symphony so long ago that the first and third movements were ready for, and actually played at, the Norwich Festival, in the autumn of last year. It follows that the slow movement and *finale*, now first produced, are the result of more than twelve months' thought. It is hardly possible to over-estimate the advantage of deliberate action such as this; for, though there are many instances in which great things have been done in a little time, the rule is to the contrary. The work now under notice is, therefore, its author's careful and well considered exposition of his own ability in the highest walk of art, and by it he is, doubtless, content to be judged.

Musical readers will take it for granted that Sir Julius has formed his symphony upon the accepted classical model. That he has done so is a fact possessing a two-fold value. In the first place, it is valuable

for the sake of the work itself, and, next, for the proof given that adherence to classical form is no hindrance to novel ideas and original treatment. Those who clamour for the "higher development" of orchestral music often say that adherence to recognised "form" puts the composer in fetters. That is not so. The "form" of Beethoven's latest symphonies is, in all essential respects, that of his earliest, yet between the one and the other what a vast space over which the master could range at will. Another illustration of the elasticity of art is shown by Sir Julius Benedict's symphony, to which nothing is wanting in freshness and freedom, though the "ancient lines" are almost rigidly observed. Every such illustration is valuable, because it helps to preserve order and, therefore, beauty, in a form of composition which not a few misguided persons would hand over to chaos and ugliness.

The symphony begins with a *moderato* introduction—"no mere prelude," as "G." remarks, like those Haydn so often wrote, but "an independent movement of equal dimensions with that to Beethoven's Symphony in A, and of very great interest throughout, dignified in tone, full and varied in colour." The general expression of this exordium combines strong feeling almost amounting to passion, with dignity, and in this respect well prepares the mind for the *Allegro appassionato* which follows. Very restless and agitated is the leading theme of the *Allegro*, and it is long before the character changes. Indeed, the G minor subject steadily works up its intensity, till succeeded by an episode in F, which seems a concentration of all the passion before expressed. This is followed by the second subject in the relative major key, and here the musician's art makes a great effect by furnishing a contrast which, in a certain sense, is not a contrast, but a continuation. With his usual acuteness "G." notices this, and refers to the second subject as "more tranquil, though hardly less passionate than anything which has gone before it." The change is only one of outward expression, while the inner sentiment is the same as when some deep full river rushes turbulently between "narrow" to flow with majestic steadiness along "reaches," being in either case grand and irresistible. In the working of his two varied themes, Sir Julius shows a fertility of resource and a brilliancy of technique, able at once to inspire confidence in his power, and to excite the highest respect for its manifestation. We know few "second parts" out of the works of the greatest masters which can equal that of the *Allegro* under notice. The slow movement, *Andante con moto*, begins with a largely-developed theme for strings, described by "G." as "one of those tender, caressing tunes in which Schubert would seem to have an exclusive property, if we did not here find one of the same character, without a shade of plagiarism from that great master." But the whole movement is beautiful in the extreme with a beauty which may be found spread over its entire breadth and length. The varied nature of the themes, and of their orchestral treatment, the chastened loveliness of the tone-colouring, the delicious lead up to a *réprise* of the chief subject, and the piquant manner in which the ear is kept in suspense just before the tranquil close—all these things combine to make a movement which deserves to rank among the finest examples of symphonic writing. The *scherzo* (in E flat) has already been twice noticed by us; once in connection with the Norwich Festival, and again, when performed at Mr. Kuhe's Brighton Festival, under the name of *A Dream of Fairyland*. We may now, therefore, pass it by with the simple statement that every fresh hearing reveals fresh beauties of imagination and constructive skill. The *finale*, *Allegro con fuoco*, is even more passionate than the first *Allegro*, and sustains its character, through a lengthy development, with admirable power. Its chief feature, however, is a novel application of a device suggested in one of his symphonies by Haydn (who seems to have suggested everything) and used by Beethoven in his Choral Symphony. Before the usual *réprise* of his first theme, Sir Julius introduces portions of the leading subject of all the preceding movements in due order, and then dashes off again with the *Finale*. This is a new form of the old idea, and it certainly gives an interest to the movement more than sufficient to justify its use.

After the foregoing remarks it is superfluous to enter upon a favourable summing up of the charms of the new work. We have it in possession, we value it, and now, like Oliver Twist, we "ask for more."

BERLIN.—Mendelssohn's sons and daughters have declared their readiness to present to the Royal Library all the musical manuscripts left by their father, on condition of Government's founding two exhibitions of the annual value of 700 thalers each for completing the education of talented and struggling musicians.

MILAN.—There is not much doing here at present. The production of the only real novelty, Signor Sangiorgi's long-promised opera, *Giuseppe Balsamo*, has again been deferred on account of the indisposition of Signora Wanda Miller. At the Carcano, Signor Marchetti's *Rug Bias* has been very favourably received. The two principal parts were well sustained by Signora Fiorentini and Signor Vincentelli.



## SATURDAY POPULAR CONCERTS.

At the concert given on the 22nd inst., the programme opened with Mendelssohn's beautiful and favourite Quartet in E flat, played by Madame Néruda, MM. Ries, Zerbini, and Piatti. The second movement, a perfect gem of its kind, had to be repeated in compliance with unanimous desire. As his pianoforte solo Mr. Charles Hallé gave Haydn's Sonata in E minor. Mr. Hallé deserves thanks for reviving the old master's name in connection with pianoforte sonatas. As a rule public performers will have nothing to do with him. His music, with all its simplicity, is difficult to play, and it never gives opportunity for those cheap effects at which the public rise like trout at a May-fly. Honour is due, therefore, to Mr. Hallé for his faithful regard to genuine music and his willingness to sacrifice some applause on its account. It is needless to say that the sonata was perfectly executed. The concluding pianoforte trio was Beethoven's in G major (Op. 1), another well-known and very popular work. Mr. Santley was the vocalist, and sang Handel's "Nasci al bosco," which he followed up with Piatti's "Hunting song." Both were splendidly given, and the latter was encored and repeated.

## MONDAY POPULAR CONCERTS.

(From the "Daily Telegraph.")

St. James's Hall was filled to overflowing on Monday night, as the result of an unusual combination of attractive things, viz., the singing of Mr. Santley, the playing of Dr. von Bülow, a new sonata for violoncello and pianoforte by Herr Rubinstein, and Sir Sterndale Bennett's new pianoforte sonata, *The Maid of Orleans*. We shall not seek to estimate the relative force of these attractions, but take for granted that our distinguished countryman's work had not least to do with so exceptional a gathering. The assumption is entirely permissible, because *The Maid of Orleans* has recently been a conspicuous feature in concert programmes, and has, over and over again, commanded general approval. It would be strange, indeed, were the case otherwise. Sir Sterndale Bennett is no composer of yesterday, with his laurels yet to win; nor is he one who produces so much that he necessarily repeats himself. The author of symphonies, concertos, and overtures now counted among artistic treasures, to say nothing of the *May Queen* and the *Woman of Samaria*, commands universal respect; while every work of importance from his pen is eagerly welcomed as part payment of that debt which the possessor of such gifts owes to art, and, in some degree, to his own good name. The world knows much of Sir Sterndale Bennett, but it would willingly know more. His graceful, refined, and scholarly music long ago gained its ear, and whatever he chooses to produce is welcomed with a vivid remembrance of past gratification. In the present instance we have a work made important alike by its dimensions and character. *The Maid of Orleans* specially invites consideration as using the pianoforte sonata for purposes hitherto connected chiefly with orchestral music. It should be remembered that the sonatas of Beethoven, which bear a distinctive title—*Pastorale*, *Moonlight*, &c.—were not so called by the composer, and that those of Dussek and others, upon which the respective authors did bestow a name, make no pretensions to illustrate a sequence of events. Sir Sterndale Bennett took a step in advance by adapting the sonata, as Beethoven adapted the symphony, to the working out of a definite programme. Whether he did wisely as well as boldly may be open to question; because the present rage for heightening the interest of music by connecting it with extraneous ideas or events, instead of making its worth self-contained, is quite strong enough without the encouragement of such an example. But there can be no denial of the success Sir Sterndale Bennett has achieved, nor can it be contested that he has written his programme-music upon the principles laid down by Beethoven in connection with the symphony already named. Those principles, by the way, are not very clearly understood, since we hear it remarked that the movements of the new sonata would serve equally well to illustrate various circumstances. The fact may be as stated, but the fault lies not so much with the composer as with the indefiniteness of musical language in all cases where it is not directly imitative, or where a well-defined rhythmical or

other form is not generally associated with a distinct idea. These advantages are often enjoyed, and examples from the *Pastoral* Symphony will readily occur. They are examples, however, of the lowest order of programme-music. Beethoven, in the course of his great work, never arises to such a height of poetical descriptiveness as when he seeks to convey "impressions merely." But it is just then that his music lies open to various interpretations. Nearly all the second movement, for example, might aptly be designated otherwise than "*By the Brook*," yet the fact does not lessen its power, since we know what was present in the mind of the composer. This knowledge is essential, and is the key which makes interpretation easy. Let it be borne in mind, then, that programme-music of the highest and purest order does not tell its own tale, but simply illustrates a story which first demands our acquaintance, that the two things might, in the act of hearing, be consciously associated. To this category belongs Sir Sterndale Bennett's sonata. There is nothing imitative in it, like the cry of the birds in the *Pastoral*, nor anything that conveys of itself a definite idea, like the *Dance of Peasants* in the same symphony; but each movement requires association with circumstances which the composer takes care to indicate, and, under these conditions, the appositeness and force of the music are beyond dispute. The sonata is in four movements; first, an *andante pastorale*, "Joan in the Fields;" second, an *allegro marziale*, "In the Field;" third, an *adagio patetico*, "In Prison;" last, a *moto di passione*, "The End." Besides the titles here given, the composer clearly defines the scope of his plan by quotations from Schiller's *Die Jungfrau von Orleans*, as when, for example, he heads the first movement with the lines—

"In innocence I lead my sheep  
Adown the mountain's silent steep."

Nothing is wanting, therefore, to a clear idea of the impressions intended to be conveyed, and, without entering upon a minute technical description, we may say that nothing is wanting to the manner of their conveyance. Passages here and there may not be significant at first sight, but only a little more than superficial acquaintance is needed to recognise the work as complete in poetic beauty and truthful suggestiveness. Dr. von Bülow played it with an obvious appreciation of its merits, and with more care for textual accuracy than he usually shows. The consequence was that both the music and its executant appeared to uncommon advantage, fully warranting the enthusiasm of the crowded audience. Dr. von Bülow has been much praised for "complimenting" English music by the performance of Sir Sterndale Bennett's sonata, as though English music were so low that notice of it by a foreign *virtuoso* implies condescension. We are quite willing to credit the German pianist with knowing better. He may not be the demi-god he is proclaimed to be by his thorough-going admirers, but he is an artist, and feels that to serve true art, wherever found, is a duty and not a compliment.

We must reserve our remarks upon Rubinstein's sonata till after another performance, which will assuredly be given, in view of the very favourable reception obtained by the work. Other features of the concert were Haydn's charming quartet in G major (Op. 64) and Beethoven's pianoforte trio in D major (Op. 70). Mr. Santley's three songs—Schubert's "Erl King," Sullivan's "If doughty deeds," and Hatton's "To Anthea"—were all grandly sung, the last obtaining an encore not to be resisted. Sir Julius Benedict accompanied, and, after the "Erl King," very properly shared with Mr. Santley the applause bestowed by a delighted audience.

BRESLAU.—The first of the Orchestral Union Concerts opened the season in a brilliant manner. The programme included the overture to *Euryanthe*, admirably played by the orchestra, under the direction of Herr Scholz; Spohr's D minor Concerto, No. 9; "Capriccio all' Ungarese," by B. Scholz—Herr Georg Hanflein, a native of this place being the executant of the last two pieces; Gluck's overture to *Iphigenie*, with R. Wagner's *finale*; and Mozart's G minor Symphony. The principal pieces at the second concert of the series were Beethoven's *Sinfonia Eroica*; Cherubini's overture to *Medea*; and a March by Herr Gramen. The vocalist was Müller, Marianne Brandt, from the Royal Operahouse, Berlin, who sang airs from *Così fan Tutti*, *Wilhelm von Oranien*, and songs by Schubert.

## LONDON BALLAD CONCERTS.

(From the "Standard.")

The eighth season of the ballad concerts, so successfully directed by Mr. John Boosey, continues to show great indications of popular and artistic advancement. The new compositions brought forward at each meeting are more numerous and of better quality than of yore; as though the composers were becoming jealous of their nationality, and determined to represent it at a high standard, as far as the ballads—an approximate equivalent to the German *Volks Lieder*—are concerned. It is a *sine quâ non* with Mr. John Boosey that the very best vocalists shall figure in the bills; and of the four ballad singers of greatest eminence—Mr. Sims Reeves, Mr. Santley, Madame Patey, and Miss Edith Wynne—that only a misfortune shall prevent their attendance.

Mr. Sims Reeves, in as splendid voice as ever was the medium of his artistic feeling, sang a new ballad by Rockstro, "Oh! but to see her face again," with such delicacy and refinement as to secure an immense success for a song which might be ineffectual in other hands; his delivery of Benedict's delicious Irish ballad from *The Lily of Killarney*, "It is a charming girl I love," and the dramatic liberties he aptly took with the text, secured a tumultuous encore, and it was repeated with, if possible, greater effect than before. Mr. Reeves has been singing so exquisitely of late that he seems to have entered into a compact with "the golden dustman," Old Time, for a fresh lease of his youth. Certainly, he never sang better nor with more juvenility of manner than now.

Mr. Santley's songs were no novelties, but were splendidly declaimed, and met with their usual reception. Madame Patey sang Cowan's new song, "The carrier dove," a praiseworthy composition, with admirable effect.

Miss Edith Wynne was heard at her best in a new ballad by Henriette, "Letty's dower," a charming composition, set to a very delicately written idyll. It is but the oft-told tale, dressed up anew, and versified with great skill. "Letty's dower" was encored, and will be encored wherever it is heard properly sung. Miss Wynne also introduced Mr. A. S. Gatty's new song, "One morning, oh! so early," a tuneful little *morceau*, well warbled, and, like "Letty's dower," honoured with an encore.

Of the rest, we may say that the old stock was freely drawn upon, much to the satisfaction of the large audience, while a feature of the concert was the part-singing of the London Vocal Union—a great improvement on last season. Mr. Pyatt, Mr. H. Guy, and Miss K. Poyntz also contributed vocal assistance. M. Sauret gave a violin solo, and Madame Carreno-Sauret played two pianoforte pieces with considerable brilliancy.

## FIRST SYMPHONY CONCERT.

Of the Bennett Concerto, Schumann (who had not heard it with orchestra—and the instrumentation is a great part of its charm) wrote:—"Its form is the old one in three movements, the key F minor, the character inclined to serious, not gloomy. A friendly Barcarole leads from the first movement to the last; and this particularly, I hear, won the hearts to the Concerto, when the composer played it here in Leipzig. In a different sense from that in which other composers wittily assert it, the *water* plays a leading part in Bennett's composition, as if even here the Englishman could not deny himself. This Barcarole, which must have a charming effect with the orchestra, groups itself with his most successful works: the 'Naiades' Overture, those masterly sketches 'The Lake,' 'The Forest Brook,' the 'Fountain.' The other movements offer nothing new in their form, or rather, they do not seek the new in what is striking, but rather in something unpretentious; thus Bennett at the end of the *sol*, where in other concertos trills gush forth upon trills, lets the trills break off and softly die away, as if he even wished to hinder the applause. Nowhere in the whole Concerto is there any eye to bravura and the clapping of hands; only the composition is to show itself, the virtuosity of the player is a secondary matter, a thing presupposed. New mechanical combinations, finger tasks, you do not find in it, although for its execution it demands a master, more in a musical than a technical sense,—one who understands how now to subordinate himself to the orchestra, and how to control it. Beautiful melodies abound in it; the forms are charming and flowing, as they always are in Bennett's compositions. The last movement, contrary to the composer's individuality, becomes more humorous; but his lyrical nature breaks through even here at last."

Schumann was a generous critic in those days (1840); whether he would have written in the same strain ten years later? The Concerto

certainly is beautiful and graceful; there is a certain delicate, romantic vein of sentiment pervading it; the Barcarole especially is fascinating to almost any audience; while there are fine ideas, wrought out consistently and genially in the two quick movements, and enriched with much wealth of orchestral colouring. The long orchestral introduction enlisted our attention soon, and held it, and one felt that there was something well worth hearing throughout the whole movement. A great deal of subtle fire and brilliancy likewise in the Presto finale. Yet, like so many things by Bennett, it begins to pall somewhat upon repeated hearings; it is a plausible, graceful work, but not a very earnest one; its sentiment is not the healthiest and strongest; you feel, for instance, in that Barcarole, with its witching little figures (which the pianist touched so exquisitely) that he is coquetting with the easy sensibilities of an audience and only flattering the ear. Hear the Schumann, not to say a Beethoven, Concerto after it! But for once, at least, it was a very interesting work to hear,—considering, too, that the round of really great Concertos is quite limited, and has been traversed over and over in these Symphony Concerts. Mr. Perabo's interpretation was good enough to satisfy the most exacting taste; clear and elegant throughout, full of all needed power as well as delicacy; alike in technique, and in feeling and conception all that could be wished. He seemed to be in remarkably good condition, physically and mentally, and never did himself more justice. Bennett's work, however it may wear intrinsically, did not suffer in his hands. And the orchestra did their part well.

## ALBERT HALL CHORAL SOCIETY.

The third concert of this society's present season took place on Thursday week, when *Israel in Egypt* was performed with the "assistance" of an immense gathering of the public. There were some notable features in the performance, to which we shall confine our remarks. It is no mean thing to say that the choruses were given in a manner quite adequate to their due effect. With hardly an exception they went smoothly and well, even such difficult ones as "The people shall hear" and "He led them through the deep" being sung so as to give the utmost satisfaction. A result so complete reflects much honour upon the choir and upon the conductor, Mr. Barnby. Instead of giving "The Lord is a man of war" to solo basses, it was, on this occasion, entrusted to the entire body of male voices. We are far from objecting to this, because there is evidently a gain in effect. Indeed, we never had so high an opinion of the duet as when hearing it sung in chorus. The performance was admirable, both parts being rendered with a unity and correctness it is impossible to praise too highly. So thought the audience, who demanded and obtained an encore. The solo vocalists were Miss Wynne, Miss Ferrari, Madame Patey, Mr. Kerr Gedge, and Mr. Sims Reeves. The ladies all did their work in a style it is needless to particularise, Madame Patey obtaining much applause for "Thou shalt bring them in." But the success of the evening was made by Mr. Sims Reeves, whose magnificent delivery of "The enemy said" provoked a stormy demand for an encore. This, however, Mr. Reeves very properly resisted. Mr. Barnby conducted with his usual success.

The next concert should fill the Albert Hall with amateurs, seeing that Bach's *Christmas Oratorio* will be produced.—T. E.

## EXIT HEENAN.

(From Punch.)

[From America has come the news of the death of Heenan. An eminent sporting nobleman has been inspired to write the hero's epitaph, and to send it to *Punch*. The latter can hardly help printing it, and would exceedingly like to know who gave his Lordship the names of the Virgilian heroes.]

Here Heenan lies, the stalwart son of Troy,  
But better known as the "Benicia Boy."  
With him, in '60, bold Tom Sayers fought—  
The battle ended as it didn't ought.  
Heenan was beaten blind, and Tom, instead,  
Of his maimed right, took blows upon his head.  
Then peelers came. Each champion got a belt;  
Which course unsatisfactory was felt.  
Now both are gone; (so's Menken, Heenan's wife,)  
Let's hope to meet where there is no more strife.  
But this we do say, both was noble fellows,  
As good as Virgil's Dares and Entellus.

## MUSIC AT MOSCOW.

(From a Correspondent.)

We have just concluded two interesting events; namely, the benefits of Patti and Bevnigani. They were both grand successes. Bevnigani gave a concert in the Salle de la Noblesse, a monster hall most brilliantly illuminated, and crammed with the rank and fashion of Moscow. All the artists took part, but of course the bright particular star was the little Marchioness, Adelina Patti. She was quite persecuted with recalls and applause; at last she sang a beautiful Russian song, by Glinka, to stop them, but it had a contrary effect, for they went nearly mad over her, and insisted on her repeating that also. The "Little Mite," as we call her, was nearly suffocated with kindness. Bevnigani introduced the *entr'acte* of *La Colombe*, by Gounod, a graceful and most original composition. It was quite a success. The *maestro* was, of course, highly gratified at the success of his benefit, which netted 7,000 roubles (£1,000). The next benefit was Patti's, also her last appearance. *Faust* was the opera given. Were I to describe the scene as it was, during the evening, you would accuse me of drawing on my imagination for facts. Monster bouquets, enormous baskets of white camelias, hundreds of wreaths and ditto of bouquets, and ladies waving their handkerchiefs; the students up aloft yelling her name with deafening cheers; the curtain being pulled up and down every three or four minutes. She had over 80 calls during the evening. At last she was so fearfully fatigued, it was proposed to carry her on a chair to acknowledge their calls, but the little lady resisted, and stood it like a martyr. She received a magnificent brooch from the subscribers. It was a specimen of Russian art, made for the exhibition of Vienna; composed of twenty-seven enormous pear-shaped pendant pearls, surrounding scrolls of diamonds of the finest water; altogether it was nearly large enough to cover a lady's hand (glove 6½), a gorgeous present, which must be of great value. Every night Patti sang (which was eleven times), the Governor sent her an enormous bouquet that cost 250 roubles (£35). Albani has arrived, and makes her *début* on Thursday in *Sonnambula*. She will also sing in *Hamlet*. The *Africaine* is already in rehearsal, and "goes" in a week. Foli has steadily increased his reputation with the Muscovites and fairly divides the honours with the oldest favourites; his great success has caused him to be engaged at Vienna at the end of the Russian season. He begins on the 4th of March, and stays two months. Nicolini is the tenor, and, of course, the little Marchioness is the *prima donna*, as usual. Our *répertoire* here has included *Ballo in Maschera*, *Rigoletto*, *Masaniello*, which they call *Fenella* here, *Dinorah*, *Maria di Rohan*, the *Huguenots*, *Linda*, the *Favorita*, and *Faust*. They talk of doing *Mosè* and *La Juive*. The winter fairly set in a week ago. One morning we awoke to find everything white; all wheels gone, only sledges and sleighs scudding merrily along. Grim King Winter was firmly established on his throne. I assure you it was a surprise; the transit was so sudden. Every man with a decent fur coat seems to own an acre of collar attached to it, which he carefully pulls up over his ears and head, leaving a nose, or sometimes only a pair of eyes, to public view. The sleighs are the meanest and most inconvenient I ever saw. Sleighing is such an "awfully jolly" amusement that we do not look much to the vehicles; but manage to stick on, by sometimes holding fast to the belt of the driver, to prevent being pitched out.—Adieu.

Moscow, November 26th.

P.S.—Let me confide something private to your editorial ear; the lottery is to be drawn in about a week, so we are all greatly excited. I found a rouble under peculiar circumstances, and mean to buy the ticket that will draw the hundred thousand rouble prize.

NUREMBERG.—The new opera, *Philippine Weiser*, by Herr B. Polak Daniels, has been very favourably received. On the first night, the composer was called on three times.

NAPLES.—Not only is it now decided that Signor Musella will not be the manager of the Teatro San Carlo, but the theatre will not be opened at all this year, on account of the cholera which, though by no means very bad, has produced a panic. All who have been able to leave the city have done so, and the rest have no heart for amusements.

## A CRITICAL ESSAY

ON THE CHARACTER OF THE MUSIC GENERALLY SOLD AS HARMONIUM MUSIC: THAT IS, MUSIC ESPECIALLY ARRANGED FOR THAT INSTRUMENT.

By the kind permission of the editor of this estimable journal, we have been enabled to make an earnest though humble endeavour to raise a little interest among musical amateurs for a delightful though sadly neglected instrument.

Any student or reader who may have done us the honour to follow our little appeals consecutively will remember that in our first paper we asserted the fact, that the harmonium is not the dull droning instrument it is popularly believed to be, and we tried to prove, to the best of our ability, that the cause of the popular prejudice against it was—in the first place—the fact that its character as an instrument is misunderstood, and its capabilities miscomprehended, by its being placed in the false position of a supposed substitute for an organ, or imitation of that noble instrument on a small scale; in a word, that the public have failed to accept it as an *individual* instrument, and so have not taken the trouble to spend that amount of pains and trouble in learning to play upon it which is necessary, in order to attain a mastery over its peculiar difficulties; the most important of which is the attainment of a proper amount of control over the expression stop.

In our second paper we endeavoured to arouse the interest of students and beginners, and to stimulate them to make earnest attempts to conquer the difficulties in question, by showing them how many various interesting and beautiful effects may be obtained upon the instrument by a player who has succeeded in overcoming these difficulties.

In our third paper we have entered an appeal to protect the *individuality* of the instrument; which is in serious danger of being lost or destroyed amid the profusion of sensational effects, additions, and cumbersome apparatuses, with which it is being loaded, and which we feel sure are only prejudicial to the musical value of the instrument; because they increase the number of appliances (even to the extent of their being beyond the control of one person), and so increase the difficulties to be overcome; without, as an equivalent, gaining a real result, but only an *imitative* one, inasmuch as these additional appliances generally tend to promote a resemblance to the organ instead of (as they should do) tending to *perfect* the harmonium.

In this our fourth and last paper on the subject we propose to treat of the music which is especially arranged for the instrument, and published by various publishers as harmonium music. Now, first of all, as to the general style of the accepted harmonium music, *i.e.*, that generally acknowledged by the public.

The same mistake, or popular delusion, has hitherto existed with regard to the music as well as to the instrument. People persisted in taking the harmonium as an imitation of the organ; consequently, harmonium music was taken as an imitation of organ music.

Now, with our national spirit of exclusiveness (one of our few faults) we have insisted on confining the organ, not only to being used for *one* purpose, divine worship, but also to being used only for playing sacred music, even when not being used absolutely during a service in church; and it was really amusing to witness the reverend indignation of some terribly exclusive parsons, when organs began to be erected in the theatres and concert-halls. Fancy if no organs had existed, and orchestras, consequently, been used in churches, and the divines had expressed displeasure at a band playing anywhere but in church. Where would our national music have gone to?

But the idea of our never having the pleasure of hearing an organ, except in church, was too hard upon us, especially as, however superior our quiet English form of worship (now, alas! being sadly upset by these giddy ritualists), may be, to the flaunting eccentricities of the Romish Church; yet it must be owned that our sacred music is greatly inferior, our old-fashioned idea of solemnity being anything but dramatic and grand, and rather calculated to soothe our senses into somnolence, by reason of the droning drowsiness of the strains, than to impress us with awe by the beauty of harmony and melody—(of course I take exception to the Lutheran chants; but even they are rather of a sameness; there must be a certain degree of monotony in a



chant). This being the case, until selections from oratorios came to be commonly used as anthems, church-goers had but little chance of ever hearing the full beauties and varieties of the organ properly developed. Thus, also, was the harmonium treated, and it was considered improper to play aught but this melancholy music upon it. Now, much sacred music of a more dramatic sort is prepared for it; but how? Listen awhile and I will tell.

As that same principle of offering a great quantity for the money has actuated the instrument makers to load the harmonium with a variety of superfluous appliances, so it has actuated the music publishers to put forth the sensational advertisements of which the following is a specimen:—

"In paper cover, price one shilling, FIFTY Sacred Melodies, expressly arranged for the harmonium by —"

Let us look at this marvellous shilling's worth. Selections from masses and oratorios, arrangements of marches and *andante* movements from sonatas: but how arranged? Well, to say the least of it, we may use Puff's answer to the under-prompter, "The pruning knife! Egad, it's the *aze* I think." Most of these selections are limited to sixteen or twenty-four bars, at the most thirty-two bars, and arranged in the simplest manner, in two or three parts, without any attempt at introducing effects or even directions for playing generally; the Expression stop is altogether ignored, and the variations are managed somewhat in this way: The piece is, say, in twenty-four bars (Expression stop being ignored), the first eight bars are directed to be played upon the Flute and Cor Anglais, on arriving at the second period you are directed to add the Hautbois and Bassoon; the third and last eight bars are played upon the Grand Jeu. Very seldom are there any expression marks put down, and the harmonies in the bass are mostly simple, and generally heavy, sustained chords. The effect of this, when played by the average harmonium player, is simply agonizing; besides, the pieces are so ridiculously short that you finish almost as soon as you begin; in fact, they are hardly long enough in some cases to allow of a good *crescendo* and *diminuendo* being executed if the expression stop were used; and these bits and scraps are called *pieces*. Poor harmonium! thou art positively only allowed to be fed with odds and ends, expressly cooked up for thy benefit by experienced cooks, and sold at fifty a shilling. And yet it is expected that there should be a demand in the harmonium market!

If the harmonium were better understood and more generally studied, the public would insist upon being provided with a better sort of music and better prepared. Dr F. Rimbault has provided some really good music in his admirable arrangement of Mozart's *Twelfth Mass* and Rossini's *Stabat Mater*, both complete, to be had in books, 5d. each, of Messrs. Boosey & Co., Holles Street. He has also done good service by his admirable fantasia on *Lurline*, which makes one of the most effective pieces that I know of; its many phases displaying in turn the various effects and beauties of the instrument with a most pleasing result.

Another very effective piece is Scotson Clarke's "Marche aux Flambeaux," save for its unfortunate ending, which is so sudden as to leave the ear in painful expectation for several beats, which, resulting in a disappointment, makes one feel exceedingly inclined to quarrel with what is, otherwise, a really effective march. M. Lefebure Wely's pieces are exceedingly effective, one especially, a fantasia on airs from *William Tell*. There are also six very fine pieces by George Liéhl, being selections from six of Verdi's grandest operas. But this foreign music is necessarily very difficult to obtain as there is no demand for it. M. Louis Engel has arranged a quantity of music for the instrument, all of which is strangely difficult to obtain; but the fact is, M. Engel's music is, we think, too difficult ever to become really popular, his selections from *Don Pasquale*, *L'Africaine*, *Luisa Miller*, etc., being really difficult pieces; some passages in the two first mentioned necessitating a crossing of the hands, and players who will not take the trouble to learn the instrument properly are not likely to play these elaborate pieces effectively, and consequently will give them up in disgust as too difficult.

Besides, there is no attempt made to publish attractive music for the instrument; a great quantity is offered in a dingy-looking little book for one shilling; it is cheap but unsatisfactory. We all know the attraction of illustrated music, and to what a great

degree of perfection it is being carried, the illustration often being quite worth the money given for the piece, and often forming the best part of the bargain.

Now what we propose to be done by some enterprising publishers is this: take an effective piece, say the overture to *The Barber of Seville*; transcribe it effectively, not too simply or not too elaborately, for the harmonium; give full directions for expression, and introduce as many of the legitimate effects as possible, with directions how to obtain them. Print it elegantly and well, and illustrate it with a good coloured frontispiece, representing the serenade scene, the shaving scene, or the tempest scene, or some one of the numerous effective tableaux with which the merry little opera abounds. A selection from the opera itself might be done in the same way, and the series might be continued with other operas if successful. Now we are sure this would not cost more than it does to compile those wonderful packets of fifties and twenty-fives for a shilling, and would assuredly be more successful; for real students of the harmonium would be sure to buy them; whereas they don't care for those ridiculously short pieces, though they do get fifty for a shilling. And surely it is hardly worth while to prepare music for people who will not take the trouble to learn how to play the instrument properly. But by making the pieces outwardly attractive, and arousing the curiosity of the public, the sale would soon extend beyond the small circle of harmonium amateurs. The sale of pianos would not be nearly so great if there were not a constant supply of attractive music; and we feel assured that, if some good attractive music were provided for the harmonium, it would tend to increase the demand for the instrument itself. F. ALLAN LAIDLAW.

#### GLASGOW MUSICAL FESTIVAL.

The story of this Festival, as far as results are concerned, is told for the last time in a final report of the committee. Here is an extract:—

"The committee offer their thanks to Mr. Henry Smart and Mr. H. A. Lambeth for affording them the opportunity of producing, for the first time, their new and valuable compositions; and they beg to offer these gentlemen their hearty congratulations on the highly gratifying manner in which these productions were received. They have also to acknowledge the great kindness of Sir Michael Costa, who, in the most generous spirit, came down from London to conduct his own oratorio, *Eliz.* Regarding the efforts of the Choral Union in connection with the festival, the committee feel it would be impossible to speak in terms of too high praise. Upwards of 100 rehearsals and part-practisings, attended by fully 75 per cent. of the total membership, took place in the course of preparation for the occasion, and the enthusiasm and energy with which they went into the great task they had voluntarily undertaken reflect the highest credit upon the Union and their talented conductor, Mr. Lambeth. It would be out of place here to enter upon a criticism of the musical results of the Festival, but it must be gratifying to know that the unanimous verdict of the Press, and of all competent to give an opinion, has been of the most flattering description. Performances of such a character cannot fail to exercise a highly-beneficial influence on the progress of musical art in our midst; and it may be confidently anticipated that the impetus given by this event to the cultivation of music in Glasgow will not only render future periodical festivals an absolute certainty, but will also cause to be more fully appreciated than hitherto performances of high-class music in this city. The committee believe that one effect of the Festival has been to render apparent the great advantages which would accrue to the cause of music by the possession of an efficient local orchestra. This want has long been felt in Glasgow; and should the Festival have no other result than that of convincing the public at large of the necessity of doing something towards the establishment of a high-class resident band in the city, a most important object will have been attained. The financial results, it is believed, are also of a highly satisfactory character. Full details of income and expenditure will be found in the treasurer's statement, but it will not be out of place here to mention that the total receipts amount to £5,667 10s. 4d., and the total disbursements to £4,067 1s. 10d., leaving a balance in favour of the Western Infirmary of £1,600 8s. 6d. Considering the requirements of this very excellent institution, the committee could have wished a much larger surplus, but the income was circumscribed by the capacity of the hall. This matter, however, is in a fair way towards being remedied; and they have no doubt that, by the time the next Festival takes place, the new halls for Glasgow—the movement for which is at present making such satisfactory progress—will have been completed, and will be found not only adequate to, but worthy of, the occasion."

PHILADELPHIA.—Herr Maretz's Italian Opera Company have been playing at the Academy of Music here.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## NINTH CONCERT.

MONDAY EVENING, DECEMBER 8, 1873.

To Commence at Eight o'clock precisely.

### Programme.

#### PART I.

QUARTET in E minor, Op. 44, No. 2, for two violins, viola, and  
violinello—MM. SAINTON, L. RIES, ZEBBINI, and PIATTI .. Mendelssohn.  
AIR, "Adelaide" (by desire)—MR. SIMS REEVES .. Beethoven.  
CHROMATIC FANTASIA, for pianoforte alone—DR. HANS VON  
BULOW .. J. S. Bach.

#### PART II.

TRIO, in F, Op. 80, for pianoforte, violin, and violinello—(first  
time at the Popular Concerts)—DR. HANS VON BULOW, M.  
SAINTON, and SIGNOR PIATTI .. Schumann.  
SONGS, {"Una Rosa in Cimitero"} .. Moriani.  
{"The Hunter's Song"} .. Mendelssohn.  
SONATA, in G major, Op. 96, for pianoforte and violin—DR.  
HANS VON BULOW and M. SAINTON .. Beethoven.  
Conductor .. MR. ZEBBINI.

## SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON (THIS DAY), DEC. 6, 1873.

To Commence at Three o'clock precisely.

### Programme.

QUINTET, in C major, Op. 163, for two violins, viola, and two  
violinellos—MM. STRAUS, L. RIES, ZEBBINI, DAUBERT, and  
PIATTI .. Schubert.  
DUET, "Zuleika and Hassan"—MISS NESSIE GOODE and MR.  
HENRY GUY .. Mendelssohn.  
VARIATIONS SERIESSES, in D minor, Op. 54, for pianoforte  
alone—DR. HANS VON BULOW .. Mendelssohn.  
DUET, "Io le dirò"—MISS NESSIE GOODE and MR. HENRY GUY .. Handel.  
SONATA, in C minor, Op. 32, for pianoforte and violinello  
(first time at the Popular Concerts)—DR. HANS VON BULOW and  
SIGNOR PIATTI .. Camille Saint Saens.  
Conductor .. SIR JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

TENTH CONCERT—THIS DAY—DECEMBER 6th, 1873.

### PROGRAMME.

OVERTURE, "La Vianella Rapita" (1779) .. Mozart.  
CANZONETTA, "Quasi miro"—MISS STERLING .. Mozart.  
PIANOFORTE CONCERTO in E flat (1785)—MISS AGNES  
ZIMMERMANN .. Mozart.  
ARIA, "Zaida"—Mdlle. ST. ALBA .. Mozart.  
(First Time.)  
SYMPHONY in G minor (1788) .. Mozart.  
ARIA, "Robert toi qui j'aime" (Robert le Diable)—Mdlle. ST. ALBA .. Meyerbeer.  
PIANOFORTE SOLOS—MISS ZIMMERMANN ..  
SONGS, (a) "All Nüchlich im Traume" .. Schumann.  
(b) "Neue Liebe" .. Mendelssohn.  
Accompanied by MISS ZIMMERMANN.  
OUVERTURE DI BALLO .. Sullivan.  
Conductor .. MR. MÄNNS.

### NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs  
DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little  
Argyll Street (First Floor). It is requested that Advertisements  
may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, DECEMBER 6, 1873.

MUSIC is sometimes called "the food of love," and the  
quotation is generally credited to Shakspeare. It  
should be observed, however, that the immortal bard, in  
whose hands were the keys that give access to all the secret  
places of our complex human nature, preceded the defini-

tion with a qualifying "if." Somebody before him had  
called music the "food of love," and the master-poet used  
the phrase "for argument's sake." He knew better than to  
accept it as an axiom; and so, indeed, do we all, without  
pretending to great philosophic insight. Music may be the  
"food of love" when Strephon warbles pastoral ditties to  
Chloe, when Alfonso serenades Estella in a Venetian gon-  
dola, and when Mr. John Jones "makes eyes" at Miss  
Mary Smith, while wrestling with a Claribel ballad in an  
English drawing-room; but against these applications of  
the "divine art" what may we not set? Many another,  
in good sooth, which leads us to fancy that music was not  
sent to bring peace on earth, but a sword. The tendency  
to quarrel among musical people long ago passed into a  
proverb, and is so marked that it may well provoke curious  
inquiry. It is without parallel in any department of human  
activity. Those who follow other arts pursue the "even  
tenour of their way," without more than the average di-  
vergence of opinion. In business there may be, and is,  
keen rivalry, but without the smallest interruption of good feel-  
ing; and even in politics, that fertile source of discord, we  
see men of opposite opinions who, on the platform or in  
"the House," are ready to accuse each other of unlimited  
"plundering and blundering," shake hands and agree to  
forget their differences elsewhere. But there is little or  
nothing of this in music. Not only have we fierce clashings  
of opinion on points of technical moment, but it seems to  
be understood that they must influence the relations of pri-  
vate life, and affect personal intercourse. Music, in point  
of fact, is almost synonymous with malice, when looked at  
in this respect. Nor, strange to say, is the phenomenon  
limited in the area of its operations. Wherever music goes,  
there go bickerings and quarrels, even when the place is  
sacred to the religion of peace. No scene of hotter conflict  
or fiercer ill-will can be found than the choir-gallery of a  
country church; and this we say, not speculatively, but from  
experience. There, if anywhere, tranquillity should reign,  
and, indeed, seems to reign. The Sunday hush without;  
the drone of the minister, relieved by an occasional snore  
from tired Hodge; the singing of birds, and the gentle  
rustle of over-hanging trees, are all in consonance with  
idyllic calm. But, meanwhile, the choir-gallery is full of  
"envy, hatred, and all uncharitableness"—feelings ready to  
burst out on the smallest provocation. *Ex uno disce omnes*,  
and the humble village choir is but an epitome of the great  
world of music. The cause of this is a subject of curious  
inquiry; and Charles Lamb, were he living, and knew any-  
thing about the subject, might write one of his most  
charming essays in elucidation. There have been many  
guesses at the origin of the phenomenon, the most com-  
monly ventured upon having reference to certain suppositi-  
tions, and certainly mysterious, influences of sweet sounds  
upon the nervous system. This is, of course, very humiliat-  
ing, when we recall the grandeur of man's intellectual  
powers and his high position as only "a little lower than  
the angels." But not Milton could have written epic poetry  
with a raging toothache, nor Beethoven have composed sym-  
phonies on the rack of the gout. It is of no use to run  
counter to the "nature of things," and all we can do is to "con-  
found" it, with Professor Porson. The nature of things may  
certainly have much to do with the quarrelsomeness of  
musical people. They could not be musical without the  
peculiar sensitiveness to which music appeals, and hardly  
can we doubt that such sensitiveness increases in strength  
by frequent exercise, as muscle grows firmer and larger by  
continued use. Assuming that physical conditions actually



underlie the whole question, there is an end. We may preach as much as we like, but Dame Nature will be too strong, and musicians will quarrel till crack of doom. It is just possible, however, that the more resolute natures among us may do something against morbid nerves by their force of will. A resolute man's will is a great matter, and has been known to give him superiority over all physical circumstances. Cannot some of us try what can be done against the "thorn in the flesh" of extreme irritability, and school ourselves to be at least as civil to each other's opinions as, for the sake of social peace, we are to a number of people we don't like? Let us try.

### CONCERT.

MR. WALTER BACHE has the pluck to do what few *bénéficiaires* attempt at their annual concerts, which are usually given for the purpose of contributing to their banker's account, rather than from a feeling of advancing art, sometimes at the sacrifice of their pockets. The programme of his last Thursday concert was, indeed, not of a hackneyed character, but one rather bearing upon the music: that is craving for popularity and appreciation, and which a certain clique, led by enthusiasts of the present generation for the purpose of training the rising one, are battling hard to engraft into their musical souls, by its introduction whenever practicable; and also for the purpose of educating their elders out of what they imagine to be their prejudices against innovators in form as illustrated by the composers of 'the Music of the Future, whose independence in that particular does not amalgamate with the taste they have indulged in all their lives, derived from the results of musical germs founded on the models of the past. The performance of the overture to *Euryanthe*, which commenced the concert, gave the audience an evidence of the perfection of the admirable orchestra selected to obey the *bâton* of Dr. von Bülow, who conducted. Mr. Bache then played the pianoforte part of Schubert's *Fantasia*, Op. 15, instrumented for the orchestra by the Abbe Liszt, who has certainly added the stamp of his genius to a composition not before heard in its present form. It must become popular as it becomes better known, as a *morceau* well adapted for the display of artistic acquirement on the part of the solist, and combining most charming orchestral and solo effects. Madame Otto-Alvsleben sang four clever songs by Brahms, Rubinstein, and Franz, with considerable taste, but four songs immediately succeeding each other by the same artist are, to our thinking, *un peu trop*. Liszt's *Poème Symphonique*, "Tasso," followed, conducted by Dr. von Bülow, as usual, from memory. It could not have been better rendered, and it left an impression of pleasure on the minds of the audience, arising from the dreamy style of the composition, which is the peculiar feature of those who write the Music of the Future. But dreams are not realities, they are only transient, and leave a vague impression behind them. There has been a great deal of talk of late about "intellectuality" in music, but it seems whenever these modern instances of pretended supreme "intellectuality" are introduced a feeling of desire to go back to those of the Titans of the past for relief and absolute satisfaction is engendered. A second *Poème Symphonique*, called "Orpheus," by the same composer—combining many of the attributes of the first with as melodious attraction—was exquisitely played, and, as far as tone and colouring went, in orchestral effect, was successful. The Abbe's knowledge and grasp of power in everything connected with the art and science of music is an established fact, and as the leader of a school he must be acknowledged and appreciated; but whether he will hold a place on one of the pedestals of undying fame as a composer time will only show. The scene from *Tristan und Isolde*, by Wagner, sung by Madame Otto-Alvsleben, was another specimen of the school so fully expounded with the usual peculiar and monotonous sequence which he indulges in, and so lavishly combined with the overpowering orchestral scoring which none but the most powerful voice can strive against. There was, however, a certain charm in it which produced an encore. The rest of the programme included a Berceuse by Chopin, a Valse Caprice by Raff, and a Novellette by Schumann, in one bracket, and Weber's Polonaise Brillante, all played with true artistic spirit and taste by Mr. Bache, to whom much credit is due for having given his audience so novel and interesting a programme.

H. W. G.

DR. VON BULOW has given his second and third recitals in St. James's Hall. The fourth and last is announced for Wednesday next, and we hope then to be able to give a general summary of the series.

### PROVINCIAL.

BURY ST. EDMUNDS.—We extract the following from the *Bury and Norwich Post* of December 2nd:—

"On Tuesday evening Mrs. John Macfarren, assisted by Miss Agnes Drummond, as vocalist, gave a pianoforte and vocal recital at the Bury Athenæum. Mrs. Macfarren is well-known as an accomplished pianist, and the pieces selected were well adapted for the display of her powers of execution, and of those rarer attributes arising from inherent musical feeling. In the difficult *allegro* from Dussek's 'Plus Ultra' Sonata, with which the concert commenced, the pianist's mechanical skill was made abundantly apparent; in her next effort, Sir Sterndale Bennett's 'Musical Sketches,' the higher qualifications alluded to were put to the test. It is, perhaps, hazardous to criticise the taste of one who has doubtless had opportunities to avail herself of the judgment of high musical authorities, but it seemed to us that the 'Lake' was taken somewhat too slowly. 'The Fountain' was as sparkling as the composer himself could desire, and must have been a great treat to all listeners. The concert was one of high merit, and afforded much gratification to the audience."

HASTINGS.—Mendelssohn's *Hymn of Praise* has been given at the Music Hall by the Choral Union, under the direction of Mr. Abram. Miss Cafferato gave "The night is departing," and, with Miss Thompson, the duet, "I waited for the Lord," so well as to draw marked applause from the audience. The choruses were well sung. After the *Hymn of Praise* a selection of songs and duets was given by the principal vocalists. Among the more successful pieces was a charming waltz-song by M. Michel Bergson, entitled "Il Ritorno" ("Le Retour"), so brilliantly sung by Miss Cafferato that the audience would fain have had it repeated; but the length of the concert forbade it, and the young vocalist merely bowed her acknowledgments. Sir Julius Benedict's "Eily Mavourneen," sung by Mr. Cotte, was also favourably received, and the evening's entertainment evidently gratified the large audience present.

### OUR CONTEMPORARIES.

In its notice of Dr. von Bülow's second pianoforte recital, the *Sunday Times* makes the following remarks:—

"Opinions may, and do, differ as regards the German artist's ability; but, even if he be not the heaven-descended god of art, which some enthusiasts make out, he deserves praise for his steady presentation of so many great works in a manner that compels the public to attend and hear them. Much may be forgiven a man who can charm thousands within the influence of high art, no matter even if his charm be due in part to mere tricks of style, or whether undoubted excellence be joined to many and grave defects. The means by which admirable results are worked out are not always admirable in themselves."

### TREBELLI-BETTINI.

This quality of freshness which you bring

Into our dreary Northland is to me

The very fulness of the voice of Spring

Heard in mid-winter, when the leafless tree,

With birds no longer vocal, stands beneath

A frosty moon, and when the shivering lark

No more makes glad the uplands of the heath.

Now, as I hear you sing, I seem to mark

The neighbouring lay of some sweet nightingale,

The passion of whose joy o'erflows in song;

And I would listen till the day-beams fail

And twilight grows to darkness, and a throng

Of happy dreams had made thy melody

A summer medley of the birds and thee.

—*Glasgow Herald*.

THE Indian papers of the 10th ult, received on Monday, announce the arrival of Mdme. Arabella Goddard at Colombo from Australia. In a fortnight, she was to go to Madras, and afterwards to Calcutta and Bombay.

THE Sacred Harmonic Society has begun a new season, and has already given two very interesting concerts. At the first, Haydn's Mass in B flat, the fragments from Mendelssohn's *Christus*, and the Dettingen *Te Deum* of Handel were given. The *Christus* fragments formed by far the most interesting part of the programme, and were admirably given, under the direction of Sir Michael Costa. Last night the oratorio was to be *Israel in Egypt*. We shall return to the subject.

## PLANETARY LIFE.

BY  
Hermes.\*

(From "All the Year Round.")

"There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy."

## NO. II. THE HORSE IN ANOTHER WORLD.

I have already stated, in "*Another World*," that in our planet the pulse of the inhabitants beats more rapidly than in yours. So it is with most of our brute animals, particularly with the horse, called by us "Gadsala," the circulation of their blood being far more rapid than is the case with your quadrupeds.

This peculiarity may be reasonably attributed to the known circumstance that Montallnyah is subjected to solar and other electrical influences to a degree to which your earth can offer no comparison. Every animal, as I have said elsewhere, possesses an electricity of its own. It was from our knowledge of the electricity of the horse that we chiefly derived our great power over that noble creature.

To develop the instinctive faculties of the horse the greatest pains are taken, and that sort of docility, which seems proper to the trained dog, and to which the horse is sometimes exceptionally brought by the masters of your equestrian establishments, is with us commonly produced in both animals alike. Thus, at the word of command, our horses will fetch their own measures, even carry letters to particular places, and bring back answers without the guidance of a groom. This perfection is attained by a constant repetition of our instructions, and, what will appear strange to you, we often make use of our "learned" horses to teach the colts. This they do by a system of example and slight punishment. The "learned" horse puts the pupil in the right way by performing himself the required task, and if his instructions are not followed, he perhaps pulls the pupil's tail, or even bites him a little, without, however, inflicting any serious injury. On the other hand, when the lessons have proved successful, the equine teacher caracoles, neighs, and gives every sign of pride and satisfaction.

The "learned" horses are, however, merely elementary instructors. To promote the further domestication of the animal, we employ "horse controllers," whose relation to horses is, to a certain extent, analogous to that of the "character-divers" to our children. These men are especially trained to discover the nature, qualities, and defects of the animals, and where there are faults, to employ fitting remedies. They likewise indicate for what purpose each particular horse is best fitted, and what lesson it should be taught. I should not omit to state that, in addition to what I may call private instructions, we have fitted up for our horses an establishment with large grounds, provided with all objects capable of striking terror through the medium of the eye or the ear. The steed who has gone through his due probation in this establishment is sure not to be terrified at any object he may meet for the rest of his days.

Sometimes, in spite of the most careful training, the horse will become restive; for the excessive heat of our climate produces irritation on the brain, which may terminate in a terrible disease. When the horse gives indication of such an irritation, it is allayed by a calming electricity, generated by an acid contained in a small ball, which, applied to the animal's forehead, secured by straps, has a most soothing effect. So potent is the acid that the ball does not require replenishing more than once in, say, three of your months.

\* Communicator of "*Another World*."

We have another preparation to meet unforeseen contingencies which we call "Narshua," or the "calmer." By everybody who rides on horseback a phial filled with this is carried, and if the animal from any cause becomes suddenly restive, he pours a few drops on its head, and the calming effect is instantaneous. The infusion, which is very bitter, is highly refreshing even to human beings, and in a diluted state is often used as a tonic in the case of loss of appetite arising from a derangement of the nerves of the stomach. The herb from which the infusion is made grows on the banks of rivers, or near running water. Its leaf is brown, and it has a small pink flower, not unlike that of your "London pride." For use, the juice is extracted drop by drop from the freshly plucked plant, and when the infusion has stood for three days, a small quantity of spirits of camphor is added. The liquid thus prepared can be kept for almost any length of time.

In "*Another World*" I have stated that, in our treatment of animals, particularly those of the tamer species, the greatest kindness is used. We never resort to cruelty with the view of either checking the vices or increasing the beauty or utility of the young horse, but allow free development to all the gifts he has received from nature. In some instances we adopt with colts, as with children, a treatment which apparently promotes the very vices we intend to cure. Thus, if the young horse manifests a disposition to kick, we sometimes place him in a machine, so constructed that he is compelled to kick, whether or not he wishes so to do.

Sometimes, on the contrary, as I have stated in "*Another World*," we enclose him in a machine which renders kicking impossible. In both cases the process is repeated until the vice is effectually cured. When the animals are exceedingly ferocious music is employed, in addition to other remedies.

(To be continued.)

## AN EXPLANATION AND INVITATION.

(To the Editor of the "*Musical World*.")

SIR,—In consequence of the many letters which I have received of late, asking my reasons for so seldom singing in public during the last musical season in England, I find it necessary to state that I have declined to accept offers of engagements for English opera, oratorio, or ballad concerts where the English musical pitch is used, and for that one reason, and that alone, have I refused numbers of otherwise desirable offers, with the exception of a few miscellaneous concerts where the French pitch was adopted. But to prove to the public that I am a singer in the true meaning of the word, and prefer to sing as often as possible *en publique*, I hereby invite to my residence composers and singers, newspaper musical critics—the more eminent the musicians so much the more I shall welcome their judgment, as I have nothing to fear, but everything to gain by their visit—or any persons who have never heard me, and doubt my abilities as a vocalist. At their desire I will sing solos from the Italian, French, and English operas—in their several languages—oratorios, church music, and, as my compass is two octaves and three notes, I include both bass and baritone ballads. I have in my possession—for the inspection of those who would like to read them—many newspaper reports, laudatory of where I have sung in England during the last musical season: at Hull (twice), Leeds, Birmingham, Stalybridge, Lancashire, Farnham, Bradford, Nottingham, Edinburgh, Glasgow, three times at Ryde, Isle of Wight; and at eighteen concerts in London, including St. James's Hall, Exeter Hall, St. George's Hall, Queen's Concert Rooms, &c. I have already accepted engagements to sing between this month and the end of July, 1874, at a number of well-known concert-halls in London and the provinces, with the understanding that I use the French musical pitch. I have always done my best in every way to please the public, and court rather than avoid severe criticism on my vocal powers; but I am resolved to keep my promise not to sing at concerts where the instrumentalists prefer the English musical pitch. I am, sir, your obedient servant,  
52, Mortimer Street, Cavendish Square, W., CH. J. BISHOPDEN.  
Sept. 27th, 1873.

FLORENCE.—A new ballet, *Il Paradiso Perduto*, by Signor Danesi, has proved a failure at the Teatro Umberto. There were eleven acts!

### NEW ORGAN FOR ALLERTON NEW CONGREGATIONAL CHAPEL.

Mr. W. T. Best opened the organ on Wednesday, October 29th. The following is the programme of the pieces played by that well known performer:—

Organ Concerto, C major (Handel); Larghetto, from the Clarinet Quintet (Mozart); Prelude and Fugue, B flat major (Bach); Variations for the Organ on the Hymn, "O Sanctissima" (F. Lux); Scherzo Concertante, A major (J. Lemmens); Organ sonata, No. 1 (Mendelssohn); Pastorale and Fugue, C major (W. T. Best); Air, with variations, A major (Haydn); Toccata, with Pedal Solo, F major (Bach); Air, "Let the bright Seraphim," and Chorus, "Let their celestial concerts" (Handel).

The description of the organ is as follows:—

GREAT ORGAN—CC TO G IN ALTO—56 NOTES.			
No.	Pipes.	No.	Pipes.
1. Bourdon*	56	8. Twelfth	56
2. Open Diapason	56	9. Fifteenth	56
3. Stopped Diapason, Bass }		10. Mixture	224
4. Clarabella	56	11. Trumpet	56
5. Geigen Diapason (Tenor C)	44		
6. Flute Harmonique	44	Total	704
7. Principal	56		
SWELL ORGAN—CC TO G—56 NOTES.			
12. Bourdon	56	19. Mixture	168
13. Open Diapason	56	20. Cornopean	56
14. Stopped Diapason	56	21. Oboe	56
15. Salicional	56	22. Clarion	56
16. Keraulophon	44		
17. Principal	56	Total	716
18. Fifteenth	56		
CHOIR ORGAN—CC TO G—56 NOTES.			
23. Dulciana Diapason	56	28. Piccolo	56
24. Gedact	56	29. Clarinet (Tenor C)	44
25. Viol di Gamba (Tenor C)	44		
26. Gemshorn	56	Total	356
27. Wald Flute (Tenor C)	44		
PEDAL ORGAN—CCC TO F—30 NOTES.			
30. Open Diapason	30	33. Principal	30
31. Violon	30		
32. Bourdon*	30	Total	120
Trombone		16 ft.	
COUPLERS.			
34. Swell to Great (Unison)		38. Octave Swell to Pedals	
35. Swell to Great (Sub-octave)		39. Choir to Pedals	
36. Swell to Choir		40. Great to Pedals	
37. Swell to Pedals			

### SIX COMPOSITION PEDALS.

### THANKSGIVING SERVICES AT THE PARISH CHURCH, LANCASTER.

(From a Correspondent.)

Harvest Thanksgiving Services were recently held in the fine old Parish Church of St. Mary's, Lancaster. The services on both occasions were most suitable, and drew together large congregations. The altar, font, and choir stalls were decorated in an exceedingly beautiful manner, reflecting the greatest credit upon the taste and judgment of the ladies whose willing hands are at all times ready to assist in similar good works.

The preacher at the Thursday service was the Rev. Canon Ware, M.A., vicar of Kirkby-Lonsdale, Westmoreland. The rev. gentleman's discourse was most appropriate, and left a marked impression upon all present. The service was "full choral" with organ accompaniment throughout. The following music was sung on the occasion:—Processional Hymn, 242, A.M.; Chant for Psalms—Battishill; Magnificat and Nunc Dimittis; Wortham's Service in F; Anthem, "Praise the Lord, O my soul"—Goss; Hymns 360, 350, and 136, A.M.

The services were resumed on the following Sunday; the morning preacher was the Rev. M. Marsden, from the Cathedral, Manchester, who preached a most eloquent and powerful sermon, and one which we are quite sure will be long remembered. The music was as follows:—Processional Hymn, 242, A.M.; Chant for Psalms—Dean; Te Deum—Gauntlett; Benedictus—Savage; Hymns, 223, A.M., to a spirited new tune by the organist, Mr. Dean; and Hymns 244, A.M. There was a choral celebration

\* Not complete.

after morning prayer, and for the whole of the communion service Marbeck's music was sung.

At the evening service a larger congregation was never seen within the walls of the sacred edifice, and the marked attention paid by every worshipper was most striking. The Rev. John Allen, M.A., vicar of Lancaster, preached a most soul-stirring sermon, and one which no doubt would cause many a Christian man and woman to feel more and more the desirability of holding such festivals. The Processional Hymn was 223, A.M.; Chant for the Psalms—Barnby; Magnificat and Nunc Dimittis; Wortham's Service in F; Anthem, "Praise the Lord"—Goss; Hymn 336, 350, and 136, A.M.

The most noticeable feature in the musical portion of these services, was the anthem by Goss, and Wortham's service in F; this latter certainly deserves to be better known. The occasions in question served also for the re-opening of the organ, after extensive alterations by Hill & Sons. This instrument may now fairly be said to rank as one of the finest in the north of England.

On each occasion Mr. Frederick Dean presided, and performed the following music at the conclusion of the Thursday and Sunday evening services:—Hallelujah Chorus—Handel; Fugue (St. Ann's)—Bach; Prayer (Mosé in Egitto)—Rossini; "Let the bright Seraphim"—Handel; Grand Chorus, Guilman and Fugue (C minor)—Bach.

### THE LATE HERR HEINRICH KÜCHLER.

Herr Küchler's family have been bereaved of a loving husband and parent. A large circle of friends have lost a most genial associate, and music in this city has been deprived of one of its most gifted professors. He was, indeed, a thorough musician, alike in theory and in practice. He always pleasingly interpreted the compositions of the best masters; was ever acute in perceiving the slightest slip or shortcoming in time or harmony in any quarter of a large choral class; and was equally at ease in wielding the *bâton* over an instrumental orchestra, directing particular instruments with consummate taste and skill, and ruling the whole with firmness and power. With such an amount of musical knowledge, soul, and energy, it may be noted, in praise of his singularly kind and courteous nature, that he could always maintain an unruffled temper and patient endurance during the lesson hour, even of a somewhat dull or unpromising pupil. Herr Küchler was born in 1815, at Anspach, in Bavaria, where he received his earliest instruction in music from his father, who was a musician there; but his studies were afterwards carried on under a distinguished master at Munich. His first start in life, while yet a mere youth, was as an operatic singer at Brunn, in Moravia, in which capacity he soon became a great favourite. He then went to Amsterdam with a German operatic company as principal baritone, and subsequently with the same to London. After performing in the metropolis for some time that company broke up, and Küchler shortly was engaged as chorus-master in several theatres, and also as a singer in the English opera. Thus employed he remained in London for three years, after which he joined another German opera company, along with Herr Formes, Reichardt, and others in this city, where he continued for three months; but being tired of this wandering, unsettled life, he was encouraged by Mr. Wood to go to St. Andrews as a professor of music. There he remained for four years, and was enjoying a large measure of success, considering the smallness of the field; but, in 1858, he was induced by his friend, the late Mr. Dürner, who at that time was in failing health, to remove to this city. Here he was immediately welcomed as a conductor by a well-known amateur vocal club; and in a very short time his hands were full of work in private, choral, and choir teaching, which continued until the present time, to as large an amount as his time and strength would permit. We may here specially notice his distinguished merits in connection with the Scottish Vocal Association. The great success attained by that society is mainly attributable to his vigilant and skilful training. The concerts given by it have for many years past been looked forward to by lovers of music here with much expectation, and highly enjoyed. Küchler himself was ardently devoted to this association, and it was with it that he made his last appearance. In much weakness, but with almost supernatural power, he conducted its weekly practice so lately as on the 6th ult. It will indeed be difficult to find one in all respects capable of supplying his place in that society, and by hundreds of pupils and in many a social circle his absence will be long and deeply lamented. By the professional musicians of Edinburgh, among whom harmony does not always exist, Küchler's decease will be much regretted, for there never was anything between them and him but mutual peace and goodwill.—*Scotsman*.



### NEW ORGAN FOR WYCLIFFE CONGREGATIONAL CHURCH, WARRINGTON.

An organ recital of sacred music, was given recently by Mr. W. T. Best, when he performed the following pieces:—

Organ Sonata, No. 2 (Mendelssohn); Andante, from the Symphony in E flat (Romberg); Variations on the Hymn "O Sanctissima," for the Organ (F. Lux); Organ Concerto, A major (Handel); "Venite in Bethlehem," Pastorale, and "Psallite, omnes Angeli," Chorus, from Six Organ Pieces for Christmas (W. T. Best); Prelude and Fugue, B minor (Bach); Tema con Variazioni, from the Trio, Op. 8 (Beethoven); and, Chorus, "The heavens are telling" (Haydn).

The following is the Synopsis of the Organ:—

GREAT ORGAN—CC to G.			Feet.	Pipes.
1 Double open diapason.....	metal	.....	16	56
2 Open diapason .....	"	.....	8	56
3 Gamba .....	"	.....	8	56
4 Hohl flöte .....	wood	.....	8	56
5 Principal .....	metal	.....	4	56
6 Wald flöte .....	wood	.....	4	56
7 Twelfth .....	metal	.....	2½	56
8 Fifteenth .....	"	.....	2	56
9 Mixture (5 ranks) .....	"	.....		280
10 Trumpet.....	"	.....	8	56
11 Clarion .....	"	.....	4	56
				840

SWELL ORGAN—CC to G.			Feet.	Pipes.
1 Lieblich bourdon.....	metal	.....	16	56
2 Open diapason .....	"	.....	8	56
3 Salcional.....	"	.....	8	56
4 Rohr flöte .....	wood	.....	8	56
5 Principal.....	metal	.....	4	56
6 Harmonic piccolo .....	"	.....	2	56
7 Fifteenth.....	"	.....	2	56
8 Mixture (3 ranks) .....	wood	.....		168
9 Posaune .....	metal	.....	8	56
10 Oboe .....	"	.....	8	56
				672

CHOIR ORGAN—CC to G.			Feet.	Pipes.
1 Dulciana.....	metal	.....	8	56
2 Lieblich Gelact .....	wood	.....	8	56
3 Vox Angelica .....	metal	.....	8	44
4 Flauto Traverso .....	"	.....	4	56
5 Lieblich flöte .....	wood	.....	4	56
6 Flautino .....	metal	.....	2	56
7 Corno di Bassetto .....	"	.....	8	56
				380

PEDAL ORGAN—CCC to F.			Feet.	Pipes.
1 Open diapason .....	wood	.....	16	30
2 Bourdon.....	"	.....	16	30
3 Violoncello .....	"	.....	8	30
4 Quint .....	"	.....	10½	30
				120

Total number of pipes.....2,012.

#### COUPLERS.

1 Great to pedals.	4 Swell to octave.
2 Swell to pedals.	5 Swell to great.
3 Choir to pedals.	6 Swell to choir.
3 Composition pedals to Great Organ.	
3 Composition pedals to Swell Organ.	

MUNICH.—Schumann's *Genoëva*, the libretto of which is taken from Heibel and Tieck, has just been produced at the Theatre Royal. It was commenced in the year 1847, and completed in the August of the year following, being produced, for the first time, in Leipsic, on the 25th June, 1850, under the direction of the composer. It has been performed, also, at Weimar and Carlsruhe, and, if report speak truth, will be produced, some time during the present winter, at the Imperial Operahouse, Vienna. It has been got up here in admirable style, full justice being done both by singers and orchestra. Still, the success it achieved cannot be called brilliant. The work is deficient in the dramatic element. The applause was bestowed mostly upon the artists, among whom Mdle. Stehle, as the heroine, shone conspicuous. There is not much probability that *Genoëva* will remain long on the bills.

### CRYSTAL PALACE MUSIC MEETINGS.

The managers of the Crystal Palace Music Meetings have issued the prospectus of their third series, which will take place on June 23rd, 25th, and 27th, next year—that is to say, on the off days of the Handel Festival week. It will at once be seen that the time proposed to be taken up is one half less than that of any previous session. In this, however, the managers show much wisdom; seeing that they have struck out all the solo classes, the competitions in which, besides being a source of great expense, interested nobody save the competitors and their personal friends. We cannot imagine how the working of these classes could ever have been thought attractive to the general public who were called upon to hear a few songs sung again and again, more or less badly, by a lot of nervous young amateurs. But want of attraction might have been overlooked had the competitions brought to light merit heretofore obscured. As a matter of fact the prizes always fell into the hands of budding professionals, who were certain, anyhow, to have a "door of utterance" opened to them, and against whom the mere amateur, however naturally gifted, had no chance. Wisely, therefore, the managers have given up the solo classes. They say that, "owing to the occurrence of the Handel Festival in June, 1874, they are reluctantly compelled to suspend the competition in classes numbered (in 1873) 4, 5, 8 to 11, and to confine it to the classes for choral music." Reading "between the lines" of this announcement we see that the competitions named are definitely abandoned. In its now limited form the enterprise is likely to go on and prosper, for the simple reason that, provided there be a brisk struggle for supremacy in each class, the meetings will have an interest for the public at large. We are glad to find that, taught by experience, the managers have made a rule as follows:—"Each competition shall take place in public, and in the presence of a jury who shall have absolute power in regulating the competitions, and who shall equalise the strength of choirs and bands if necessary." With reference to the clause we have put in italics the managers further say:—"It is desirable that the choirs in the respective classes for choral societies should be of equal strength. To accomplish this each choirmaster shall declare the approximate strength of his choir to Mr. Willert Beale, in writing, during the last week of February, 1874; and notice will immediately be given to the Choral Societies intending to compete, in order that the smaller choirs may be increased to the numerical strength of the largest in the respective classes, at the option of the choirmasters." These regulations are well meant, and their tendency is to put an end to such manifestly unfair struggles as that of 300 Tonic Sol-faists against 500 Welshmen. But we think that even now they are not complete. It is easy to say that the choirmasters may, if they please, bring the numerical strength of their choirs up to that of the largest in their respective classes, but what if they cannot do so? In such a case they are placed at a disadvantage through no fault of their own. Would it not be better to fix a minimum number of voices in each class, and stand prepared, if required, to reduce all the competing bodies to the strength of the weakest. This would ensure absolute fair play, and yet leave the large choirs an advantage arising out of the possibility of bringing forward picked voices. There will be two competitions for bands of wind instruments—first, bands of regiments of the line; second, bands "not included in the foregoing." As we understand the matter, this is an improvement upon the proceedings of last July, at which the brass band of the Royal Artillery was grouped with volunteer and other amateur bands, giving them, of course, not the ghost of a chance. It is difficult, however, to regulate such proceedings with perfect fairness, and we must be satisfied to find that the managers show a desire to profit by the lessons of experience. The prizes are now valuable, two being of £100 (apart from the Challenge Cup), and none falling below half that sum. We trust that not so much the prizes as a good musical spirit will fill each class with competitors, and make the off-days of the Handel Festival week as attractive as the others.

AGRAM.—Madame Barth died lately in consequence of injuries received while she was playing the part of Margaret in *Faust*. The rope by which she was supported in the apotheosis broke, and the unfortunate lady was precipitated from a considerable height to the ground.

## REVIEWS.

LAMBORN COCK.

*A Simple Catechism on the Rudiments of Music and Pianoforte Playing.*  
By E. ELLICE JEWELL.

THE talented authoress of this little book amply justifies its publication by stating that, though many comprehensive works exist on the same subject, she was "unable to find one of recent date in the form of question and answer." We quite agree with Miss Jewell that "knowledge conveyed in this way is generally easily acquired and retained;" and we know no more useful little work than the one before us as a means of grounding children and young people in the art of music. To mothers and elder sisters, upon whom the task of very elementary teaching often falls, it will be invaluable.

SCHOTT &amp; Co.

*The Music of the Future.* A Letter to M. FREDERIC VILLOT, by RICHARD WAGNER. Translated from the original German by EDWARD DANNREUTHER.

THE best way to get at the truth about Wagner is to read what the man writes. We long ago acted upon this maxim, and the *Musical World*, from time to time, has given careful and accurate translations of Wagner's writings, including that now before us. This has been done, not because we are admirers of Wagnerian doctrines, but because it supplied materials for arriving at the truth. We welcome any efforts to aid in the work we carried on, almost alone, for so long; and, therefore, we welcome Mr. Dannreuther's brochure. Our present business is not to discuss the contents, but to urge all our readers to purchase the work, and give it a careful consideration. For the result we have no fear. "*Magna est veritas*," &c.

*Andantino Grazioso.* From Haydn's String Quartet in C. Transcribed for the Pianoforte by BERTHOLD TOURS.

ONE of the old master's most charming and characteristic movements is here adapted to the pianoforte, with due reverence for the original, and a due regard to the instrument. It is well worthy of a place in the amateur's repertory.

ROBERT COCKS &amp; Co.

*The Russian Fantasia.* By J. PRIDHAM.

ANOTHER contribution to the store of music, which, it is expected, will be drawn upon under the stimulus of a Royal marriage. The Fantasia, based on Russian airs, is easy.

METZLER &amp; Co.

*The Popular Musical Library.* Dance Music for Christmas.

THE price of this elegant book is one shilling, and here is a list of its contents:—Long Ago Quadrille (Godfrey); Fleur-de-Lys Galop (Godfrey); Fleur-de-Lys Polka (Lindheim); Bohemian Galop (Mallandaine); Zue Valse (Etting); Bohemian Valse (Offenbach); Dark Blue Galop (Goodban); Bohemian Quadrille (Offenbach); Life in Vienna Waltzes (Strauss). Nine pieces for twelve pence! What more would you have?

NOVELLO, EWER &amp; Co.

*Songs by W. HOWELL ALLCHIN.* I. A Shadow. Words by ADELAIDE ANN PROCTOR. II. Three Autumn Songs for Contralto or Bass Voice.

IF these are the kind of songs Mr. Allchin always writes, he may go on writing as long as he likes—the longer the better. We welcome a song composer who does not write down to a commonplace level for the sake of gain, but does his very best for himself as an artist, and for his art. We need not enter into particulars with regard to the works before us. Let our readers procure them, and find we say true in stating that they are of a high order, full of poetic feeling, and distinguished by no mean technical skill.

*The Organist's Quarterly Journal of Original Compositions.* Edited by W. SPARK, Mus. Doc. Part 20.

THE contents of this Part are of full average interest and value. They begin with an *Allegro con spirito* in F major, by F. G. Werner, a German organist, who knows how to write in a clear, vigorous and effective way. A sketch, entitled *The Lake*, by the Editor, will please the lovers of descriptive music, and satisfy many who fail to see any descriptiveness in it. Hamilton Clarke's Grand Offertoire in A shows how far the French organist composers have been able to influence young English composers; but C. J. Frost's *Larghetto* in C major is a genuine organ movement, adapted for church use, and written in a manner not less musically than religiously. A *moderato assai*, by Philip Tietz—Pastorale for soft stops—will meet with great favour; and a Fugue by R. Fieldwick, on the tune "St. Stephen's," is a favourable example of contrapuntal skill. It must be said for Dr. Spark that he succeeds, quarter by quarter, in laying very good music before his subscribers, and that the "Journal" deserves all the success it enjoys.

LAMBORN COCK.

*Fugue in E.* For two Performers on the Pianoforte. Composed by ARTHUR HERBERT JACKSON.

MR. JACKSON is a student at the Royal Academy of Music, and, if this work be a fair example of his powers, he is one in whom the Academy has reason for pride. The Fugue, which is in four parts, starts with a spirited diatonic subject, in the working of which a good deal of contrapuntal skill is shown, without having recourse to sequences—the "padding" which always lies temptingly near the hand of fugue makers. After a pause at the close of an effective climax, a second subject is introduced, contrasting with the first, and worked independently up to a second pause. An extended Coda follows, wherein certain features in both sections are combined with skill and effect. Altogether, the work is most creditable to its student composer.

CRAMER &amp; Co.

*Cramer's Dance Album, 1874.*

HERE is a handsome folio volume of forty-eight pages, well printed on good paper, and selling for half-a-crown! The contents are—Quadrille, "Les Bavards" (Marriott); waltz, "Linda" (Marriott); lancers, "Merry old times" (F. Godfrey); galop, "Fun of the Ball" (Marriott); polka, "Peerless Pier" (Marriott). All capital of their kind.

*C'est l'Espagne.* The favourite air in Offenbach's *Les Bavards*, transcribed for the pianoforte by BERTHOLD TOURS.

MME. TREBELL-BETTINI having made this air widely known, Mr. Tours now steps in and improves the occasion. His transcription is well done, and sufficiently brilliant.

*I Dream of Thee Still.* Song. Composed by C. H. R. MARRIOTT.

A very simple and easy song in F major, adapted to the humblest capacity.

*Happy Voices.* Written by F. E. WEATHERLY. Composed by E. BARRI. Some pretty verses descriptive of child life are here wedded to pretty music. The song deserves favour.

*The Love Token.* Vocal duet. Words by J. B. LAWREEN. Music by O. BARRI.

AMATEURS who love duets of the Stephen Glover model will find here something to their taste. The music is not of a very exalted character, but it will answer the purpose intended.

*Why I love thee, ask the Roses.* Ballad from the opera, *Fleur-de-Lys*. Music by AUGUSTUS L. TAMPLIN.

THERE is some graceful music in this song, which, moreover, gives opportunity for effect such as singers love. It does not lie beyond the means of the average amateur tenor.

CHAPPELL &amp; Co.

*Christmas Number of Chappell's Musical Magazine.* Edited by E. F. RIMBAULT.

NOW that the festive season is drawing near, many will be anxiously on the look out for the best accessories to its festivity. Among these dance music holds a distinguished place, and we are happy to assure those who foot it on the light fantastic toe that they need not look any further than the book now before us. The Christmas number consists of forty-five pages of music; its price is a shilling; and its contents are as follows:—Dan Godfrey's new waltz, *Isidora* (composed expressly); Karl Meyder's waltz, *Echoes aus dem Heimathland*; Galop, *Monaco*, and Galop, *Zingari*; Pierre Calkin's Sultan Lancers; Strauss's waltz, *Fesche Geister*; D'Albert's quadrille, *Fontainebleau*, and quadrille, *Le Juif Errant*; Klein's waltz, *Fraises au Champagne*; Henry Smart's Polka Brillante; and Marriott's waltz, *Brighter Days*. Not a word of ours need be added.

VENICE.—Among the operas to be produced this season at the Fenice is Herr R. Wagner's *Rienzi*, which has not yet been performed in Italy. The other principal operas will be *L'Africaine*, *La Favorita*, and *Guillaume Tell*.—Signor and Signora Tiberini have been fulfilling a successful engagement at the Teatro Rossini.

BOLOGNA.—*Il Mercante di Venezia*, the first dramatic work of its composer, Signor Piusuti, has drawn very good houses to the Teatro Comunale. The principal artists engaged in it are Signora Casanova de Cepeda, Signori Bolis, Aldighieri, and Castelmarty. The last-named gentleman, as Shylock, was especially good.

GENOA.—A new opera, *Salvator Rosa*, by Signor Gomez, and M. Felicien David's *Perle de Brésil*, a novelty for Italy, will be produced at the Carlo Felice during the ensuing season.

NEW YORK.—*Les Huguenots* has afforded M<sup>me</sup>. Nilsson, as Valentine, and Signor Campanini, as Raoul, the opportunity of making "a hit," at the Academy of Music. These artists were supported by Miss Cary as Page, Signora Maresi as Marguerite de Valois, Signor Nannetti, and M. Maurel. The next opera was to be Signor Verdi's *Aida*.

## THE ORIGINAL PROMENADE CONCERTS.

(To the Editor of the "Musical World.")

SIR.—Mr. Planché, in his pleasant volumes of *Recollections and Reflections*, speaks of Mr. Eliason, the violinist, as having "first started the Promenade Concerts in London, which were afterwards made so popular by Jullien." Mr. Planché is in error. They were originated in London by Mons. Laurent, once lessee of Her Majesty's Theatre, who, in conjunction with sixty of the most distinguished instrumentalists of the day, with Messrs. Harper, Platt, Hatton, and Gratton Cooke as a committee of management, instituted the "Original Promenade Concerts," at the Lyceum Theatre, in the year 1840. They continued under this direction during two seasons, the performers sharing, according to certain gradations of salary, in the receipts, which were very large. The success of these concerts was immense, and a considerable reserve fund had accumulated, every performer as a partner having a claim to a share; but owing to an assumption of power on the part of the committee of management to which they had no right, and the discharge by them of some of the artists at the end of the first season, these aggrieved members obtained an injunction from the Court of Chancery to restrain the committee from paying away the money without their receiving their share of the proceeds of the second season, to which they laid claim. On the occasion of the last concert every member of the orchestra in his place was served with a subpoena "to appear and answer," &c.

Thus the company was led into litigation, which ended in its dissolution, and the reserve fund found its way into the pockets of the lawyers. Mons. Laurent tried to resuscitate the concerts during the next season on his own account, but they failed to attract the public. Mr. Eliason succeeded him in an endeavour to restore their popularity at Drury Lane Theatre, but failed, owing to the artists he had engaged considerable arrears of salary.—I am yours truly,

November 18th, 1873.

ONE OF THE ORIGINAL SIXTY.

## WAIFS.

Mdme. Arabella Goddard, after a series of brilliant successes in Adelaide, returned to Melbourne on the 2nd inst. She has since been in Sandhurst, but is to give one final concert here at the Town Hall on the 9th. She will leave by the mail steamer for India and the East on Friday, the 10th inst. Mdme. Goddard's success in Melbourne has been upon such a grand scale that she cannot fail to carry with her the most agreeable recollections of the place.—*Melbourne Argus*.

M. Samuel David, *grand prix de Rome*, has four symphonies in the press.

Clemente Castagneri, a violinist and *chef d'orchestre*, has just died at Warsaw.

The suicide is announced of Achille Marzorati, an Italian violinist of some repute.

Vincenzo Battista, a well-known composer of operas for the Naples San Carlo, is dead. His last days were days of misery.

Handel's *Messiah* and Bach's *Passion* will shortly be produced by M. C. Lamoureux at the Cirque des Champs Elysées. The world is clearly moving on.

Mendelssohn's family are said to have offered all the composer's MSS. to the Royal Library of Berlin, on condition that the government will found two scholarships of 700 thalers each, for the encouragement of young musicians.

Sir Robert Prescott Stewart, Mus. Doc., has been appointed conductor of the Dublin Philharmonic Society's orchestra. A more efficient successor to the veteran (Mr. Henry Bussell) who has resigned could not have been elected by the committee.

The report and accounts of the recent Bristol Musical Festival were presented at a meeting of guarantors yesterday. The sale of tickets realized over £5,700, and the expenditure left a balance (including 100 guineas presented by Mr. Sims Reeves, because of his indisposition, and consequent inability to sing at some of the concerts) of £270. It was agreed to keep the odd pounds in hand, and give £100 each to the hospital and infirmary.

At a convivial gathering of actors, in New York, a few years ago, John Brougham told this dream: "I dreamed, the other night, that I died. I went directly to the celestial gate. St. Peter sat there unmoved, holding his keys. I asked him to open the gate. The saint shook his head, and replied, 'No actors admitted here.' There was one place I knew I could enter, and I started for the region below. To my surprise, I was refused admittance, the keeper gruffly saying, 'We want no shams here.' I turned again for the celestial gate. When I came in sight, I was surprised to see Lester Wallack passing through. I hurried up, but, before I could reach St. Peter, the gate closed with a jar that shook the whole place. I demanded admittance. The sullen answer came back, 'No actors admitted here.' 'But you have just admitted Lester Wallack?' 'Yes,' said St. Peter, 'but everybody knows that Lester Wallack is no actor.'" And the boys roared.

At the Melbourne Operahouse a young French lady recently made her first appearance as a solo violinist. Her talents, according to the *Argus*, are of a very high order.

NATIONAL TRAINING SCHOOL FOR MUSIC.—His Royal Highness the Duke of Edinburgh has appointed Thursday, the 18th of December, to lay the first stone. The building will be on the west side of the Albert Hall. The Society of Arts, which has been mainly instrumental in promoting the establishment of the school, intends to celebrate the occasion by holding a *conversazione* and concert during the evening of that day in the Albert Hall.

## TO LADIES—MUSICAL TONES.

A Card.

"FROM HARMONY TO HARMONY."

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A GENTLEMAN, AN AMATEUR IN MUSIC, Most respectfully informs the Nobility and Gentry of Cheltenham, and its Vicinity, that Dr. Harmony tones Piano Fortes by an entire new method: *i.e.*—to the greatest possible exactness (who is making a tour for that purpose). Every Lady who is a lover of Music will soon perceive the sweetness of its melody, and the superior tone of the Chords.

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Grand Pianofortes .....	1	10	0
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Dr. H. intends being at this Watering Place about the 27th of September, when he will call on each Lady, or by reference from one to another; likewise he intends visiting this place each Season, and once in four months.

Notes or Letters requiring attendance (post paid), left at the Journal Office, will be duly attended to.

Ladies who are ambitious of acquiring a perfect tone of voice, either consonant, diatonic, or chromatic, are directed to the tone of this instrument.

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Are the Chords or Keys of E, 3 flats—A, 4—D, 5—G, 6—C, 7 flats, in perfect tune with their Minors? &c.

P.S.—Attendance within three miles, or on the road to Bath, if by letter.

J. J. Hadley, Printer, Journal Office, Cheltenham.

## MUSIC RECEIVED FOR REVIEW.

HIME & SON (Liverpool).—"Maria Alexandrowna Galop," by Wylie E. Reynolds. R. HOLCOMBE.—"Nellie Valse," by Barbor Wight. LAMBORN COCK.—Sonata for the pianoforte, by Herbert S. Oakeley (second edition).

## Advertisements.

## THE VOICE &amp; SINGING

BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING. Price 12s.

London: DUNCAN DAVIDSON &amp; CO., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

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# BIRMINGHAM MUSICAL FESTIVAL, 1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, performed for the first time at the Festival, are now ready:—

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The Music by F. SCHIRA.

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